

The UNDRESS of FASHION



Decollete to the Waist Line and Trans-
parent Over the Shoulders.
Maison Jeany.



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Transparent Sleeves and Shoulders and Deep
Decolletes Give a Curiously Undressed Appearance
to Daytime Gowns.
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The Gown Seems to Shrink on the
Figure and the Wearer to Be
Emerging from It in All Directions.

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Under the Tulle Outer Skirt Is One of Satin
That Leaves No Room for a Petticoat.

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Daring Decolletes, Lightly Veiled and Drop Shoulder Seams Lengthened by Long
Filmy Sleeves.
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with a double pleating. On the large, white Leghorn hat a paradise ornament was caught to the hat in the pretty new fashion with a quaint little Louis XVI bow of ribbon.

Natural Waist Line Loses Favor.

NOTHING is more distressing than to see a girlish figure garbed in styles much too old for her youthful contour. For there are distinct style lines for the junior figures that set off their too great slenderness or their premature embonpoint.

The natural waist line on such dresses and suits is seldom in great favor, for it usually cuts the figure into badly proportioned halves; so either the waist line of Directoire depth or the long waist line, such as is used this season under the name of Balcan, is appropriate for the curves of youth.

From a French play comes a quaint frock full of youthful charm. Strongly Directoire in style, it has also the new skirt lines, scant at the back, with a tendency to fullness in the front. Even though this fullness is caught in at the hem, one senses it is still there. The skirt is made entirely of one material, but in front the stripes are pleated so that the white stripe of the batiste is hidden and only the red shows, which makes it look like a panel. Though the pleats of the front panel are unstitched, they are, nevertheless, caught down by hand at the hem. The waist is of plain red batiste, long sleeved, with lapels flatly piped and with cuffs of the striped material. The tucker seam, which also had a frill of lace and finished in a narrow cuff at the wrist

Skirt Slashes Disclose Shapely Ankles.
Maison Jeany.

Ropes made of little colored pearls are used on these dresses, sometimes catching up a few folds of drapery, sometimes lacing through embroidered rounds and motifs. These summery robes, too, are often worn over a slip of some pale tint of charmeuse, and the tango sashes vary its appearance when they are tied in the different fashions.

Fresh from Paris.

YOU can always tell the woman who has just come back from Paris these warm summer days. She has on all the latest wrinkles of the Paris creators of women's garb, and she looks curiously detached from the rest of the feminine element that finds itself marooned in the hot city streets. Coming down town in a street car recently was a pretty American girl whose conversation showed she had just landed. She looked French from top to toe in spite of her nationality, and everything she had on was carefully looked over by the other woman passengers. She wore a dark blue crepe de Chine dress belted with crepe, but a second belt of lighter satin started at the sides of the crepe belt and, dropping at the back, tied low with fringed ends. In the deep pointed décolleté of the corsage was inserted a filmy white tulle surplice frill, and the long crepe sleeves were finished with a wide scant double frill of the same tulle. Her hat was one of those new little Watteau shapes of dark blue velvet, jammed down over the head and posed jauntily on one side of it, and the flat coiffure of dark hair made deep wavy lines over forehead and cheeks. A fine veil had one little chenille spot that looked like a mole, which threw into relief a beautiful pink and white complexion. A blue velvet sunshade had a handle that was covered with velvet also. The black silk stockings were in wide stripes made by the weave. Plain shoes were worn with steel buckles. A black taffeta bag, embroidered in little pompadour sprays, had a silver chased clasp and slides on the handle.

Fashions in Materials.

A PLAIN long sleeved corsage with seamless kimono shoulders was seen in a New York shop recently. It was cut out in a deep V in front, was outlined by a white lace Medici ruche and little rolled back gathered lapel of black taffeta, both caught together at the girle top with a cabochon ornament. From this point a black taffeta sash started, passing around to the back and widened by a second turn about the waist. One long separate end hung from one side of the front to knee depth.

Sprigged taffetas are sometimes combined with plain shantung or satin. One model had an original sash, or rather sashes, for there were really two, both of the sprigged red taffeta used for the frock. The upper girle, swathed about the figure up to the bust line, was placed above a narrow black velvet belt, the lower edge tucking under it, and the lower girle was swathed about the figure to hip depth, the upper edge of it passing under the velvet belt. This gave the effect of a tremendously wide girle with a black velvet belt in the centre.

WHEN dresses are not actually décolleté this season they are decidedly transparent, and when they are not transparent they are covered by filmy laces that give them a look of diaphanous fineness. Slashes add to the general undressed look, and under lightly veiled shoulders the only attempt at lining is of pale flesh pink chiffon, or at the most crepe de Chine. Stockings are of silky transparency, often flesh colored, with open sandal tops on high heeled shoes, are one of the anomalies of this fashionable undressing that is upon us. Contrasting velvet hats, which have been a feature of the summer season, only offset by their great contrast this modish gauziness, and the huge butterflies and butterfly bows that are posed on them add a delightfully airy touch to them.

This style feature of excessive fineness which has been growing steadily during the entire season reached its height during the last Paris race meets, for the warmer weather allowed every one to appear in the lightest of clothing. Transparent sleeves and yokes and deep décolletés gave a strange and undressed look to afternoon gowns.

In one robe of white taffeta, draped as to skirt and banded about the middle with a filmy black Chantilly lace corselet, the whole upper part of the gown was of white chiffon, the lining describing a deep décolleté without shoulder straps, held in place evidently by the outside chiffon only. Transparent sleeves showed equally transparent cuffs of the Chantilly. Made of lapped breadths, the skirt slash opening disclosed an underskirt of white pleated chiffon. With this costume was worn a hat having a small velvet crown, outlined and hidden by two wide wired ruffles of Chantilly lace and gartered between with a satin ribbon, two of the new skimpy aigrettes being thrust in at the back. In the same group of pretty women two other gowns showed two still different types of fineness. One, of white satin and appliqué lace, had a skirt to the waist line in pleats and was fastened to twelve or fourteen inches depth with tiny round buttons. The lace tunic, long sleeved and laid transparently over the shoulders, fell below the belt unevenly, longer on one side than the other. Narrow white satin revers outlined the deep pointed décolleté, repeating effectively the skirt material on the corsage, and the space was filled in with soft lace, folded fichu-like and pinned together with a brooch. Small, of velvet and slightly rolling at the sides, the hat worn with this had a white aigrette posed at the back.

The third fashionable figure of the group wore a black satin skirt, the front looped up under a horizontal fold. A short bolero shaped green satin coat, reversless, collarless and cut away in front and drop-

ping to a point in the back, disclosed white satin vest. Under this vest there was, curiously enough, no sign of a blouse, the V-shaped upper edge having a narrow lace frill, a deeper one showing below the short coat sleeve. This untrimmed look to the coat and the lack of a blouse gave a novel air to this afternoon tailored suit. A velvet hat with a satin crown was worn with this suit, ornamented with paradise plumes.

Evening dresses are a combination of draped and slashed skirts with gauzy tulle and lace covered shoulders. At the back they are often décolleté to the waist line. In one lovely broadened silver dress the waist showed not a scrap of the skirt material. A tulle tunic, crystal embroidered, sleeveless and dropping to a little below the hips, was posed over the chiffon on the waist and dropped over the skirt to about hand depth. Outlining the décolleté, a long red tulle scarf, passing over the shoulders and veiling the widely separated edges of the tunic top, was caught at the belt with a jeweled buckle, tying lower down in a simple knot, thence sweeping down over the train.

Gowns both for afternoon and for evening wear in the latest models look as if they were a size too small because of the way they seem to shrink away on the figure and their fair wearers to be apparently emerging therefrom in all directions. A very curious gown on these lines worn by a French actress noted for her modish clothes has a white satin skirt that is frankly hitched up in the centre front, and silken ankles and pretty strapped satin slippers are in plain view, as is the back of the gown, which drops much longer behind. This up in front idea is further accentuated by a short satin tunic skirt, which takes a hem line like the bottom line of the skirt, and which is covered by crystal pailletted net that is in shape nothing but a wide piece of material gathered through the middle and belted in with a satin girle. The waist line is of net, the V shaped neck outlined with an unhemmed neck ruffle, and the sleeves are simply long scarves of net caught together at intervals. Sleeves thrust into the belt give the touch of color that all the white gowns of to-day have.

Skirt slashes disclose shapely ankles in both the long and the short evening gowns. A vivid red evening gown of Liberty satin had slashes formed in the new manner by the crossing of draperies, fastened together only by little ornaments. The girle was in the new movement, downward toward the back and laid in many folds as if to conceal the natural slenderness of the waist line, or any trace of it, for that matter. A layer of red chiffon over white chiffon composes the corsage, with inset shoulder front, the taffeta skirt was caught together by taffeta cravat bows. The nar-

tucked under the skirt folds in front, both edged with silver fringe. Stockings match the gown, and the shoes match the silver lace.

Very decorative are the many new afternoon gowns seen at the race meets, of white lace or tulle mounted over black satin. In one, where the white tulle skirt was mounted over one of black satin so narrow as to preclude any chance for an under petticoat, the white tulle, which was not quite so scant, was gathered into a reversed Cluny lace edge at the hem. Black chiffon replaced the satin on the under corsage, posed over white chiffon. The open décolleté fronts were partly veiled under a tunic of Cluny lace. This tulle hung low in some places, shorter in others.

The little poke bonnet worn with it was adorable, the bonnet part of black velvet and the brim of wired Chantilly lace outlined with velvet folds, and a bunch of white aigrettes was posed diagonally at the back. Half hidden under the blousing corsage a jewelled link belt was discernible. A velvet handbag with fringed seams was an answering note to the bonnet.

Among daintily low cut gowns that were worn in the Paris season was one of old blue taffeta combined with white Alençon lace. Slashed down the centre front, the taffeta skirt was caught together by taffeta cravat bows. The nar-

row girle was blue, also the lining of the corsage which reached up to just about the bust. The front of the corsage was a filmy fichu crossing of lace, and a second covering was on bolero lines outlined with a tiny frill. As the bolero edges were wide open they combined in charming fashion with the fichu lines. Short puffs of lace made the sleeves. Slipper ribbons laced over the stockings. A black velvet hat with a wide brim had an outer rim of black lace, and a paradise ornament was placed at the back. In another gown, the transparency was gained by having two thicknesses of accordion pleated muslin on the skirt, white over a pale pink. Pompadour taffeta, dropping below the waist, was belted in with a wide black satin sash, the ends falling in front. A full accordion pleated sleeve gathered into the drop shoulder seam, which also had a frill of lace and finished in a narrow cuff at the wrist